

DRESSED ALL IN WHITE

Display of New Gowns at the Horse Show.

WINTER FASHIONS SET FORTH.

All Predictions of Luxury and Elegance Verified.

Women in White From Head to Toe—A Little Color, Though, Including a Symphony in Blue—Pale Gray and Black Velvet Also in Favor—Cloth Gowns in the Afternoon—Restaurant Dinner Frocks—Furs and Lace in the Trimming—Grape Ornamentation Another Fancy—Elaborate Bodices.

That fashion must be seen to be appreciated is apparent at the end of the six days' display of dress at the Horse Show. They were not only seen, but heard, as well, since they figuratively shouted their beauty and lavish extravagance to the admiring multitude, not so audibly, of course, but quite as effectively in the little matter of attracting attention, as the shouts which greeted the favorite horses.

This annual parade of dress is a sort of glorified Vanity Fair which proclaims the new modes from the house-tops, so to

rules. The kind of material does not matter so much, but white is preeminently aristocratic this season and you must have it.

Anything and everything between white



homespun and chiffon was well represented at the Garden, with lace dresses in

bands, certainly play a very important part in fashion, and their latest developments were well brought out at the Horse Show.

A new lace which trims cloth gowns most effectively is a kind of heavy Cluny, in conventional wheel designs, and wide insertions. The latter appear on many of the new light cloth gowns, exactly matching the cloth in tint.

Cloth gowns in pale tints were worn in the afternoon with large black hats. A sort of open appliqué embroidery decorated some of the skirts, while others were finished more simply with only tucks or plaits, and a little embroidery with lace on the waist.

In velvet gowns the black ones predominated on opening day, but another shifting of the scene showed up a goodly number of colored velvets and silky velveteers.

Two out of every three women you met had some sort of cape collar of lace—an indispensable item of dress this season—and a scarf bon of fur with lace or chiffon frills on the ends. As for the collars, some of them seem to have been resuscitated from the old treasure chest, in rather worn out editions, while many others are richness and elegance itself.

Very pretty were the velvet gowns with bolero coats, one of which extended into a blouse with cream Venetian lace filling in between the bolero and the belt.

One of the many new names for the new velvet, so thin, soft and pliable, is "velour"

at either side was the crowning feature, together with the sable pelisse edged with a brown chiffon frill.



Many of the new velvet gowns in simple design are made with the fashionable round skirt, just touching the floor all around; but the dressy gowns have a moderate sweep at the back, while the more dressy

bishop sleeve is a prevailing style, varied indefinitely by changing the shape of the cuff and the mode of trimming.

Of this material with insertings of lace, it can be made very dressy and certainly serves its purpose in a variety of gowns, both simple and elaborate. These are a great many exaggerations in sleeves of course, and they are as much a part of fashion as any other feature.

The season's fancy for grape ornamentations materialized abundantly among the Horse Show gowns, appearing in heavy lace, velvet and silk stuffed out to the desired shape, and it was seen, too, in decorative bunches fastening the lace cape at the bust or at the waist line. Grapes, in the pinky green color, are also a very distinctive feature in hat trimming, while in half relief you see them combined with embroideries and lace in a very striking manner.

The beauty of this sort of trimming is a question, but it is evident that fashion approves of this padded decoration.

Worthy of mention are the distinctly different types of gowns worn in the evening at the Horse Show; the thin, light, restaurant dinner gowns—some all lace and chiffon, high cut, but often with transparent neck, and some of black velvet, the former predominating, however.

There seems to be no medium in the color of dressy gowns. They are either very light in tint or else they are black, or black and white.



speak, and opens the ball for the entire season. The first night show of dress certainly verified all the reports of coming fashions which have gone before in regard to the elegance of dress.

Very intimate relations between the Horse Show and fashionable dress were established early in its career and they have been strengthened with each succeeding season, the exhibition furnishing a grand stamping ground for all who are seeking new ideas in dress. In fact, the function rather depends on women and clothes as drawing cards and they are rarely disappointing in their days of affluence and charming fashions. Even though the horses with their prospective blue ribbons are the definite purpose of the show, they have to compete with the women for first place in the consideration of the public.

The array of gowns may have been more brilliant in previous seasons, especially in the matter of color, but never more dainty and richly elegant than this year. For the fashion writer they were not prolific in definite and varying ideas as to detail and special fads in the accessories of dress; at least not strikingly fruitful on the opening night, when the whole scheme of dress could be summed up in the one word "white."

From the tips of her toes to the crown



of her pretty head, woman was clad in white. Absence of color, barring the decorations, characterized the whole picture.

White gowns, white coats and white hats were the dominating features, to which may be added white furs, as ermine was very much in evidence, both in the afternoon and the evening. It made its chief appearance in scarf-shaped boas, muffs, cape coat collars with stole ends, and as a hat trimming in combination with lace or squirrel and sable.

The new sable hats were beautiful, too, with a group of tails falling over the hair at the back.

One thing convincingly settled is that dress at the Horse Show, and dress as it appears whenever fashionable women are gathered, at any time of day and on any occasion, proves over and over again that the luxuries of dress we must have, whatever may become of the necessities. The former are too tempting to be resisted whenever you turn.

Life hardly seems to be worth living without some modicum of the season's elegance appropriated to your own use. If you view the question from any of the modern standards of dress in which white

the ascendant. The combinations of net or chiffon and lace were the prettiest examples, however, the soft net bringing out the pattern of the lace most effectively. Standing out in strong contrast were the few colored gowns which brightened the scene somewhat; and it was noticeable, too, that the hat matched the gown, unless it chanced to be all black or all white.

One striking costume in all blue crepe de chine and chiffon was made very simply with tucks and shirring, not a scrap of lace showing anywhere, and was crowned with a very large blue chiffon hat decorated with one huge blue feather. It was a



symphony in blue, to be sure, and a most charming one.

Pale gray ranked next to the all-white gown in numbers, perhaps, and yet there were many black velvet gowns and black and white lace combinations as well. Gray hats accompanied the gray gowns almost invariably, the exceptions favoring either all black or all white.

Deep rat-tail fringe trimmed one pale gown in festooned sections between tucks all around the skirt, this particular kind of fringe being one of the innovations in trimming. All the pretty arts of embroidery and appliqué, both in lace and

could. In pale gray it is charming, one notable model showing a skirt gathered closely around the hips for several inches below the waist line, and a band of chiffon at the hem. The lower part of the bodice is also gathered, in apparent continuation of the skirt, and finished with a vest of cream lace over satin and chiffon and an edge of fur down either side.

White velvet gowns are in order this

season, too, although not very numerous at the Horse Show, and they are made up not only for evening gowns, but high cut with long sleeves and usually decorated with lace and embroidery. The novel feature of one white velvet was a deep belt with fitted basque frill of black moiré and a decorative gold buckle in front.

Brown seems to be finding its way into favor and with a combination of materials all of exactly the same that is modish indeed. One of the small gowns at the Horse Show was of brown chiffon, brown lace and velvet. The last forming the lower half of the skirt and shaping up in design into the chiffon skirt above, with lace inset around the edges.

Cloth, velvet and chiffon form another combination in brown. The skirt is of cloth, the bolero coat of velvet and cloth, and the blouse of chiffon, accented plaited and shirred, with the daintiest touch of pale blue in the finish at the neck. A brown toque with pale blue wings turning back



sible to make them. In outline they are close at the shoulder, swelling out in varying degrees of fullness and puffiness below. Some stray rumors intimate that the old-time mutton leg sleeve is to be revived again, but so far, it is the mutton leg reversed, with all the bigness below the elbow. The

gowns of lace have many inches added to the length.

Crépe de Chine with a silky finish, crépe de sole, and all the variations of this kind of material, were well represented among the Horse Show gowns, in the light shades of course. In palest biscuit color is one model with a hip yoke of lace of the same tint extending up the bodice in a cascade belt which has a band of black velvet run through it just at the waist line. Below the yoke the skirt is all plaited, and finished with a group of tucks at the hem.

The bodice yoke is of lace, embroidered daintily with black, below which there is a cape fichu of lace and chiffon. The sleeve is flowing in shape, with a turn-back cuff of lace, falling over an undersleeve of lace embroidered like the yoke.

As for sleeves in the latest gown models, they are as varied and intricate as it is possible to make them.

Quite unlike any other gown worn in the evening was a light biscuit colored cloth, trimmed with the new, heavy Cluny lace of exactly the same tint. In a wide insertion this extends over the shoulders in bretelle form from the waist line to waist line, a short band joining these bretelles in yoke effect back and front.

The vertical bands extend in apparently continuous line to the hem of a deep basque, filled a little at the waist line, giving the costume the appearance of a double skirt ending at the knees. The hem of the lower skirt has an encircling band of lace.

Brown spotted velvets and gray velvets

spotted with dull red form some of the latest costumes, with very open embroidery on the blouse showing red silk or velvet underneath and triple, graduated shaped flounces finished simply with stitching on the skirt.

Passmenterie drops, tassels and cords appear in every possible place—where there can be any excuse for their appearance. Tassel drops dangle from the ends of stitched vertical bands all around one skirt, the bands being arranged in groups graduating in length at the sides.

One pretty costume with this skirt has a blouse also striped with bands ending far enough above the waist line to admit of very small drops. Around the shoulders is a round gray lace cape collar shaping down a little at either side of the narrow vest, and fastened across with gray cords and drop ornaments. The small yoke and vest are of tucked gray, chiffon inset with motifs of lace.

Entire costumes are made of gray lace over gray chiffon which forms abundant plaited flounces finished with narrow

roches. The lace is usually in princess form, relieved on the bodice by little spangled medallions of silver tulle and possibly a decoration of small chiffon roses.

Small silver buttons and cords join the flounces of lace to the upper skirt over gathered, chiffon showing between the points. The sleeves, with a deep lace cap at the top, widen into a full chiffon puff set in inch-wide tucks, and short festoons of cords fall over this.

It is the intricate combination of laces and materials in these dressy gowns that makes any detailed description of them so difficult. The variety is unlimited, and with good taste and regard for the general outline of fashion it is hard to run amiss in this order of gown.

Unique, if nothing else, is a costume of black tulle and chiffon, the former in the skirt quite covered below a hip yoke cut in curved lines on the lower edge, with deep chenille fringe in four graduated widths. The blouse of chiffon is in box plaits with three rows of inch and half black velvet ribbon run through underneath the plaits around the body, the upper row being just below the yoke of lace.

Among the plainer costumes is one of dark green velvet with double skirt. Both on the edges and down one side of the upper skirt, it is trimmed with a scroll design in black cord. The bodice is a plain blouse fastened at one side to meet the line on the skirt, the sleeves bishop shape with a deep cuff finished with the braiding.

One thing is evident among the cloth gowns, and that is the popularity of the bolero coat in all its varied forms and despite all the longer coats on the list of fashion. One does not seem to fill the place of the other altogether, so it is a question of at least two coats instead of one.

Some of the many bodice effects displayed in the boxes at the Horse Show are shown in the illustration. One is a combination of white silk, white lace, silk cords and balls, the sleeves being of tucked chiffon. Another is in cream lace, with bands of tulle, strass buttons and embroidered appliqué in chiffon.

Embroidery on a band of blue silk and many fancy stitches between groups of tucks trim another white silk blouse. Lace medallions, with silk drops falling from the centre of each, and little bands of stitched panne, are the decorations in another.

Shirred white chiffon and appliqué lace are the principal ingredients of the fifth model, all of which are simplicity itself compared with some of the exhibitions of elaborate needlework displayed.

An odd lace collar is the feature of a tucked white chiffon blouse, and here is a black-chiffon and lace gown worn on opening night. It is followed by a light cloth gown decorated with tucks, stitches and appliqué.

Cloth and silk form another combination in biscuit color, and here is a spotted velvet gown trimmed with bands of silk. Another is in plain dark blue, with silk bands and a border of chenille. Pippings of satin of the same color trim some of the velvet gowns.

WOMEN IN COMMERCIAL ART. Many of Them Succeeding in Turning Out Pictures for Advertisers.

Where one woman was employed in what is termed commercial art ten years ago a dozen women now have places.

Some have learned the lithographer's trade. Others are designers in the big grocery houses, getting up the labels and catchy home scenes that enliven pickle jars and preserve holders. A number are busy in the big factories that supply the novelties found on stationers' counters.

A good proportion of the clever hits made in illustrating the virtues of soap and of various housecleaning powders are due to women. In New York, Cincinnati, Chicago and other centres where big advertising agencies flourish, women novelties supply the ideal faces and subjects that are used for trade illustration.

Few busy lithographic houses will take girl apprentices, but girls who have learned the trade outside are welcome to employment. Most women in the business have been taught simply by lithographers interested in them. They are all good workwomen. Those who are able to design as well as lithograph are especially useful.

One New York woman owns and manages in person a lithographing and job printing business. She was an apprentice of the house years ago and made her way up from the ranks.

She attends to most of the details of the business. In her opinion there is much less risk in a woman's hiring a housekeeper to attend to her home affairs and her children's wants out of school hours, than in employing a manager to look after the business.

A woman is at the head of the art department of a big preserving and pickling house. She gets up the labels and coins the names for the various brands. She also designs the pictures and announcements placed sent out to advertise the firm's exhibits, and is responsible for the general plan of the exhibition stands and decorations that are set up in the various cities.

Pompadours & Wavy Knots

WIGS & TOUPEES

GRAY HAIR

HAIR DRESSING

L. SHAW

Largest Hair Store in the World.

24 WEST 14th St. (near 6th Ave.), NEW YORK

criticism heard is that the work is almost better than is needed.

A Massachusetts woman, an artist of ability who some years ago could not have believed it possible that she had any business instincts, is now turning out pictures appropriate for business calendars, which are snapped up readily as bids for trade.

A woman lithographer, who is likewise a botanist, works in the art department of an American scientific institute. She draws on stone the structural forms of plants and growths that are needed to illustrate the research work in a herbarium. There are other artists employed in registering the important groups and classifications, but this woman is especially valued on account of her trained discrimination and accuracy.

WOMAN'S FIRST COTTON MILL. When Cotton Spinning Was an Innovation in the South She Started It.

Now that the mills have gone to the cotton and the increasing number of Southern mills attracts attention, it is interesting to know that one of the first factories for making cotton cloth in the South, if not the very first, was started by a woman.

In 1760 Mrs. Ramage, the widow of a planter in South Carolina, started such a manufacturing plant on James Island, near Charleston.

There is no sign of a cotton factory on James Island to-day. The island is more remarkable for the starting of early cabbage, green peas and melons than for plants of larger growth. It is known locally as "Jim" Island and "Jeema" Island. And numbers of dusky venders who keep their boats by the city shore row over to peddle to bring back the season's delicacies.

But the island certainly had great ambitions a century and more ago, and had for a resident woman who, had she lived among affairs of to-day, would be described as "new."

A Charleston paper of the date Jan. 21, 1760, had these paragraphs concerning the new enterprise:

It is with genuine pleasure we mention that Mrs. Ramage has commenced the manufacture of cotton cloth on James Island. We sincerely hope she will meet with the encouragement and support which will enable her to carry on the manufacture with such an extent as may induce others to follow, and which may render in a few years the importation of manufactures almost unnecessary.

It is so obvious to the discerning that the raw materials can be raised in this State on profitable terms to others that it must seem surprising that manufactures of various kinds are not now adopted, as they certainly would be more advantageous to the citizens at large than any other species of speculation.

It is a far cry from the time of this primitive island factory to the conditions that exist now. History has left no record of the pioneer woman's business, and its success or failure is not chronicled. Even the name of Ramage has died out in that particular vicinity and is identified with other States and places. It is not known whether there was child labor in this woman's mill, or what quality of goods she turned out. But she made a brave innovation at a time when such effort was notable.

TWO GIRLS RUN A BAIT FARM. A Profitable Idea Put Into Effect by Sisters in Maine.

BEDFORD, Me., Nov. 22.—Every day when the mail stage starts for Bangor and Ellsworth it carries on the rack behind a large flat tank filled with live bait, caught and put on its way to market by Miss Evelyn Carr and Miss Ann Carr, two sisters, who are trying to get a living by an employment new to women.

All attempts to grow minnows, red fins and mummy chubs artificially having failed, the fishermen of Massachusetts rely upon Maine for the bait they use, and the increased call for small fish suitable for catching pickled through the State has raised the price until there is profit in making ships of chubs and sticklebacks to distant points.

Late in the fall, before the ponds freeze over for winter, these small fish seek the pond covers along the shores and deposit their eggs in the sand and gravel beneath the winter in spots so near the ice that large fish cannot reach them. At such times the small fishes are wholly careless of the approach of man, and may be dipped by thousands in fine hand nets.

Believing there was money to be made in selling bait, the Carr girls began to work a year ago, and last winter cleared more than \$400 above expenses. Theirs have been built a large tank near a running stream and stocked it with more than a million fish, all of which they expect to sell before spring.

They are sending out from 500 to 1,000 a day now to supply customers in Massachusetts, and will not increase their business to any extent until Feb. 1, when open-time on Maine trout begins. The rates will consequently hold low for more than two months, and those who wish for live bait now can buy all they want at the rate of 20 cents a hundred; but in February, when the fish which furnish live bait have sought the warm depths of the ponds and the fishermen are trying their luck on the ice, every club in the lot will bring a bright new cent.

The total investment made by the Carr girls up to date does not exceed \$250 for water pipes, tank and nets, and they expect to realize fully \$1,000 from sales of their fish.

Treated Him Like a Lady. From the Philadelphia Press.

"Miss Strong is exceedingly masculine," he remarked. "Miss Strong is a very young man," he remarked. "Miss Strong is a very young man," he remarked. "Miss Strong is a very young man," he remarked.

"You seem to speak from experience," he remarked. "I do. I got into the elevator with her in the Shawmut building yesterday, and when she saw me she deliberately stepped out and held it in her hand till I got out."

MOTOR FACES. KEN Autumn winds, dust laden and driven sharp by the cold, have been making a havoc of the faces of the city.

As a new remedy for the ravages of the Automobile Woodbury has invented a method of repairing the ravages of modern life.

Daily demonstrations of the new (patented) scientific method of building up sunken noses, rounding out the contour of the face and giving out wrinkles, which have been a curse to many a woman, are being given at the Woodbury Institute.

Just ready, our "De-Lux" Booklet, "A Word About Massage," of especial interest to professional beauticians.

John H. Woodbury, Dermatologist, 22 W. 23d St. (opp 4th Ave.) New York